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fire to burn the stables of Patrick O'Neil, in Thirty-third street, near Second avenue, but the fire being discovered at an early moment, was extinguished before much damage occurred.

FIRE IN CHRISTOPHER STREET.

At 2½ o'clock yesterday afternoon, a fire occurred in the grocery store and dwelling of Mrs. Catherine Barlow, No. 174 Christopher street, causing about \$75 damage. No insurance.

FIRE IN BARCLAY STREET.

At 8½ o'clock last night a fire broke out in the wholesale confectionery and manufactory of Greenfield & Truaxdale, No. 71 Barclay street. The fire originated in the drying room on the third floor, and was caused by the extreme heat igniting the wooden frames for holding gum drops. Damage \$35. Insured for \$3,000 in the Leoxo Insurance Co.

THE FIRE IN WILLIAMSBURG.

The fire this occurred on Monday night in the camphene and alcohol distillery in First street, corner of South Fifth street, was undoubtedly the work of an incendiary. It originated in the camphene-room, where no fire or lights are allowed. Just as it was discovered an unknown man was observed skulking

The property was owned by Messrs. McCready, Mett & Brundage, who estimate their loss at from

\$50,000 to \$55,000, of which about \$20,000 was on stock. They were insured for \$36 500, of which \$20,075 was in the following offices: On stock, National, \$1,000; Rutgers, \$1,500; St. Nicholas, \$2,500; St. Marks, \$2,500; Farmers' and Mechanics', Phila-

delphin, \$1,54; Phenix of Brooklyn, \$2,000; Excelsior, \$1,000; Hamilton, \$1,000. Total, \$13,500. On building and stile: Provincial, \$1,575; Harmony, Farmers' and Mechanics', Excelsior, and North-Western, each, \$787.50; Commercial, \$1,850; other Companies not ascertained, \$6,525. Total insurance

burns not ascertained, \$3,000. Total insurance, \$26,500. During the progress of the fire, some seven or eight barrels of alcohol and camphene, which had been rolled into the street with others, were stolen. Yesterday warrants were issued to search some premises nearby.

AMERICAN MUSEUM.—The proprietors of the Museum have recently put upon the stage a very clever and agreeable comedy entitled "Double-Faced People." It has been played in England, having been introduced to the English at the London stage. It is

adapted from the French for the London stage. It is founded upon the assumption, or what rather seems to be the undeniable fact, that all people have two characters, the true one of which is known only to themselves, while the false and superficial one is constantly donned for every-day wear. Advantage has been taken

of the idea of this quality of nature by the author, and acting upon the hint, he has written a most amusing as well as instructive comedy. A number of persons are thrown together, and by a constant and skillful charging of their relative positions to each other, and

the showing p alternately of the assumed and the real characters of the persons of the drama, a number of new and effective situations are produced, and an opportunity is given for the introduction of much smart and telling dialogue. The idea, we believe, has not been suggested anywhere before, and the novelty is a

ordinarily expressed before, and the novelty in a modern comedy of an unbacked situation, the refreshingness of a series of incidents that have not been already used and revamped until threadbare and seedy, is grateful. The play is in three acts, and was retitled and put in its English dress by Mr. Buck-

stone. The peculiar comic effects of the piece must necessarily depend much more upon the language than upon the story, inasmuch as the double-facedness of the parties is expressed by the *nois* and *winks*, the *asides*, and the *soliloquies*, which tell the

true thoughts of each individual, while he is at the same time engaged in playing off, for a purpose, his superficial character upon those around him. Nevertheless, a sketch of the plot may not be uninteresting, and we give it thus:

MR. JOSEPHINE VANCE is a rich old widower who has scraped together his own fortune, and who lives with his two daughters, Emily and Fanny, in retirement at his country-house. He has two great anxieties in life: the one to secure wealthy husbands for his daughters; and the other, to increase his already large fortune, to

Mr. Jonathan S. Noble is a rich old widower who has scraped together his own fortune, and who lives with his two daughters, Emily and Fanny, in retirement at his country-house. He has two great anxieties in life: the one to secure wealthy husbands for his daughters; and the other, to increase his already large fortune, to accomplish which latter object he speculates largely in public railway stocks, being induced so to do by one Scripp, whose business it is to manufacture swindling stock companies and make off with the cash at the favorable moment. Two young artists, named Medley

accomplish which latter object he speculates largely in bubble railway stocks, being induced so to do by one Scripp, whose business it is to manufacture swindling stock companies and make off with the cash at the favorable moment. Two young artists, named Medley and Scrummel, are staying at Facile's house, and the former has the impetuosity to fall in love with Emily, the eldest daughter of the millionaire, and she returns his love, although her father has already promised her hand to a Mr. Augustus Pike, a richer

and Scrumgeum are staying at Vacile's house, and the former has the impetuosity to fall in love with Eally, the eldest daughter of the millionaire, and she returns his love, although her father has already promised her hand to a Mr. Augustus Pike, a richer suitor. Vacile, resolved that his daughter shall not marry a poor painter, at once orders the two artists out of his house, and they prepare to go. Before their departure, however, they have an explanation with the old gentleman, in the course of which it comes out that Eally is the daughter of Mowbray, a childless

editor. Vacile resolved that his daughter shall not marry a poor painter, at once orders the two artists out of his house, and they prepare to go. Before their departure, however, they have an explanation with the old gentleman, in the course of which it comes out that Medley is the nephew of Moneybee, a childless millionaire. On learning this interesting fact, old Vacile instantly discards Pike and promises his child to Medley. At this juncture old Moneybee enters, and again changes the face of affairs by declaring that he disinherits his nephew because he prefers painting to the

that Medley is the nephew of Moneybags, a wealthy millionaire. On learning this interesting fact, old Vadio instantly rewards Pike and promises his child to Medley. At this juncture old Moneybags enters, and again changes the face of affairs by declaring that he disinherits his nephew because he prefers painting to the Stock Exchange, and that the young artist shall never have a cent of his money. Vadio now changes his mind once more, Medley is again thrown over, and Pike is reinstated as the accepted sutor for Emily's hand. Medley accordingly leaves the house,

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and thus ends the first act. In the second act Medley appears in a new character. He has abandoned his art, and seems only to think of making money. Having been commercially successful, and having acquired the fame of being immensely rich, Vencie is again exceedingly desirous of securing him for a son-in-law. Medley calls upon him in a great hurry to settle about some railway shares, and drops a hint that he would still like to marry Emily; Vencie is overjoyed to hear this; jumps at the offer, and Emily is once more made over to Medley. In the

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third act Medley appears again in his true colors; he has married Emily, and resumed the practice of his art, his money-making rage having been all assumed. Pike, who meantime has acquired a fortune of £30,000, finding that he could not get Emily, and not being very particular about the matter, has become the accepted lover of Fanny, the other daughter. And now occurs the grand catastrophe. Scripp, who has induced Vacile to invest all his means in bogus railway stocks, has run away

very particular about the matter, has become the accepted lover of Fanny, the other daughter. And now occurs the grand catastrophe. Scripp, who has induced Vaele to invest all his means in bogus railway stocks, has run away with the money, leaving Vaele a ruined man. Pike, who never has been a purely disinterested lover, at once breaks off his engagement with Fanny; she meantime has taken a liking to Dick Scrummell, who now steps in, and they are happily paired off. George Melville made old Morrell a more reliable and make-

with the money, leaving Vacile a ruined man. Fanny, who never has been a purely disinterested lover, at once breaks off his engagement with Fanny; she meantime has taken a liking to Dick Scrummell, who now steps in, and they are happily paired off. George Medley's uncle, old Moneybee, now relents and makes George, whose merit as a painter has won for him the position of a Royal Academician, his heir: George bestows £5,000 upon each, Vacile and Fanny, and thus the piece ends, Scripp the defaulting villain being no more heard of.

It is truly an ingenious and clever play, and is fully as interesting as any importation that has been produced here this Winter. The principal parts are sustained by Miss Mestayer and Mrs. Radinski and Messrs. C. W. Clarke, Hadaway, Taylor and the

It is truly an ingenious and clever play, and is fully as interesting as any importation that has been produced here this Winter. The principal parts are sustained by Miss Metastay and Mrs. Radinski and Messrs. C. W. Clarke, Hadaway, Taylor and the two Lingards, all of whom do themselves much credit.

A MAN PARALYZED ON BROADWAY.—An unknown man was picked up at the corner of Barclay street and Broadway about 9½ o'clock on Wednesday night, hav-

A MAN PARALYZED ON BROADWAY.—An unknown man was picked up at the corner of Barclay street and Broadway about 9½ o'clock on Wednesday night, having been struck with a paralytic stroke. He was conveyed to the Chief's Office, but was unable to give his name. He is apparently about fifty years of age, and was dressed in a black overcoat, check pants, and black satin vest. He also wore a wig. Sergeant [name] was unable to find out where he was from.

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